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ABSTRACT

The goal of the studio-workshop approach proposed in this booklet for speech communication instructors is to revitalize the ancient study of rhetoric by incorporating modern principles of behavioral science, informal information exchange, and mass media into the oral communication curriculum. The first section discusses communication theories and broadcast journalism as a model for public communication. The second half presents exercises to help sharpen communication skills and get students acquainted with one another. A semester syllabus for a television news approach to the oral communication studio-workshop is then presented, followed by the seven units of the course, which cover the advertisement, the news story, the editorial, the interview, the feature report, the critical review, and the network news telecast. (EL)

THEORY & RESEARCH INTO PRACTICE

A TV News Approach to Oral Communication

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Foreword

The Educational Resources Information Center (ERIC) is a national information system developed by the U.S. Office of Education and now sponsored by the National Institute of Education (NIE). ERIC provides ready access to descriptions of exemplary programs, research and development reports, and related information useful in developing effective educational programs.

Through its network of specialized centers of clearinghouses, each of which is responsible for a particular educational area, ERIC acquires, evaluates, abstracts, and indexes current information and lists that information in its reference publications.

The ERIC system has already made available—through the ERIC Document Reproduction Service—a considerable body of data, including all federally funded research reports since 1956. However, if the findings of educational research are to be used by teachers, much of the data must be translated into an essentially different context. Rather than resting at the point of making research reports easily accessible, NIE has directed the ERIC clearinghouses to commission authorities in various fields to write information analysis papers.

As with all federal educational information efforts, ERIC has a primary goal bridging the gap between educational theory and classroom practice. One method of achieving that goal is the development by the ERIC Clearinghouse on Reading and Communication Skills (ERIC/RCS) of a series of booklets designed to meet concrete educational needs. Each booklet provides teachers with a review of the best educational theory and research on a limited topic, followed by descriptions of classroom activities that will assist teachers in putting that theory into practice.

The idea is not unique. Several educational journals and many commercial textbooks offer similar aids. The ERIC/RCS booklets are, however noteworthy in their sharp focus on educational needs and their pairing of sound academic theory with tested classroom practice. And they have been developed in response to the increasing number of requests from teachers to provide this kind of service.

Topics for these booklets are recommended by the ERIC/RCS National Advisory Board. Suggestions for topics are welcomed by the Board and should be directed to the Clearinghouse.

Charles Suhor
Director, ERIC/RCS

1 Theory and Research

"Oral communication" is simply a contemporary term for an old subject—speech. But while the course title may be new, the instructional approach in the typical speech classroom—that is, the course content, method, and procedures—remains relatively unchanged. Perhaps the root of this inconsistency is educators' reluctance to diverge too far from the classical definition of rhetoric, with its Aristotelian concern for content, structure, cadence and style. Educational institutions have traditionally sought to sustain the classical rhetoric core, while emphasizing the historic development of public address. Too often, this scholarly approach has lost sight of the primary purpose of speech—to communicate orally.

In America, political campaigns, war propaganda, and movements such as women's suffrage transformed classical persuasion into inflamed oratory, and the word "elocution" entered the picture. The elocutionary approach to public address combined the old Greek notion of "speaking out" with the English emphasis on "eloquence." This type of oratory, popular in the 1920s, was characterized by studied gestures and "rotund" vocal quality. Although elocution in its most extreme forms eventually became obsolete, dictionaries still tend to define oratory as "high-flown speech . . . pompous." Some statesmen, scholars, and evangelists exhibiting this style of delivery continue to serve as models for public address, as they have throughout history.

Not surprisingly, such definitions and role models generate very little enthusiasm in today's students, who have been heavily influenced by social psychology, contemporary advertising, and media personalities such as Walter Cronkite. Leon Festinger's *A Theory of Cognitive Dissonance* (1957), Wilbur Schramm's *The Processes and Effects of Mass Communication* (1971), and Walter Cronkite's journalistic integrity, personal informality, and charm constitute much more relevant points of departure for a modern rhetoric than the ancient Greeks. In present-day society, there is a need, not for old-fashioned "eloquence," but for logical, creative thinking and articulate expression. Social situations, business, politics, scientific research, and the arts all require written and verbal skills adequate to meet contemporary demands. The rapid pace of modern information flow demands clear, concise language—instant information exchange which can unify or fracture global understanding.

The times are changing, and so must the speech curriculum. We need not neglect the Aristotelian concept of rhetoric. We must instead

combine those time-honored elements of structure and style with the new cadence of communication:

to unite ourselves with,

to hold in common, and

to exchange thoughts and feelings.

The goal of the studio-workshop approach proposed in this text is to revitalize the ancient study of rhetoric by incorporating modern principles of behavioral science, informal information exchange, and mass media into the Oral Communication curriculum. Before describing this approach in detail, however, we need to take a look at some of the basic tenets of communication theory.

Communication Theories: What the Experts Say

When asked, "What is the difference between conversation and communication?" Joseph Staudacher, a professor of rhetoric at Marquette University in the 1960s, offered the following distinction: in conversation, you simply "say something"; in communication, you "have something to say." Staudacher's definition is apt, but deceptively simple. Many people believe they have mastered the art of "having something to say," yet very few are truly effective communicators. No one fully understands this elusive concept of communication.

Perhaps the best way to begin analyzing communication is to recognize that it is a process to be explored, not merely a term to be defined. A logical way of beginning this exploration is to take a close look at the root word and some related terms. Take a minute or two (or ten) to think about the following:

commune	common	What are the differences?
community	communion	What is the common denominator?
communism	communicate	

All these words clearly embody similar notions of "coming together," "joining with," and "sharing." The differences are much more subtle. Is every "community" a "commune"? How closely associated are "communion" and "communism"? Might they be synonymous?

The etymology of communication is also enlightening:

Latin—to impart

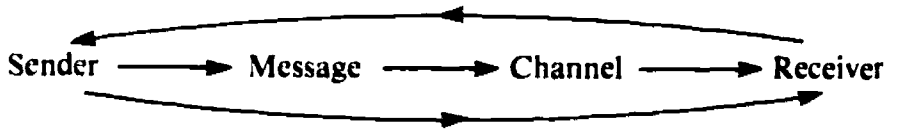
French—to hold in common

Old English—to share

Contemporary English—to transfer, transmit

Some language studies provide an interesting addendum: "to convey or transfer something *intangible;* to make common to all what one presently possesses." Notice again the subtle but vital differences in these definitions.

David K. Berlo's communication theory draws these fragments together into a unified system, pictured in the diagram below.



The arrows are important because they visibly demonstrate the cyclical flow of communication: "Who says what to whom, through which channel, with what success?"

On the surface, Berlo's theory seems quite clear. In actuality, his communication model oversimplifies the process by making too many assumptions and taking certain intangible elements for granted. A comparison with the field of science will help clarify this criticism. To begin with, no capable scientist would think of mixing chemicals until he/she knew the component parts of each. Having analyzed the properties of the chemicals, the scientist will meticulously determine the probable result of their combination. Only then will a carefully controlled experiment finally be conducted. This type of precision prevents laboratory and ecological catastrophes. Unfortunately, in communication, such safeguards are rare. Every day, hourly encounters mix the chemistry of human beings with little or no regard for potentially insoluable factors. As a result, catastrophes occur. We dismiss explosions of anger (e.g., international crises) and implosions of pain (e.g., divorce and child custody) as "breakdowns in communication."

In any process, elements interact, a transformation occurs, and a new product results. Berlo's model designates the elements of communication. However, we must not lose sight of the fact that communication involves *human* elements, which are often unpredictable. In order to analyze each facet of the process, and determine what transformation will result from the interaction of these individual components, we need to pay careful attention to the "intangibles" referred to earlier. Dividing communication into three phases may provide us with a road map through the maze:

Phase 1: to commune with self

Phase 2: to interact with the environment

Phase 3: to transact with others

To commune is to think, to ponder, to get in touch with self. As communicators, we must realize that our thoughts circumscribe our world. Have you ever thought about your thoughts? Where are they most of the time? On what topics, what persons, what events do they

center? Are they most often pleasant and positive, or glum and inhibitive? Thoughts are our only constant companions. They definitely affect our dispositions, choices, and encounters with others.

Parapsychologists suggest that our psyche (inner force) controls not only our knowledge but our physical and psychological health. Self-image is the beginning of communication. If you do not consider yourself good company, then why should anyone else want you around? Some of the games suggested in the next chapter should help develop self-awareness in students. Eric Berne and Thomas Harris also have several good, readable books on the subject. Harris' *I'm O.K.—You're O.K.* (1967) and Berne's *Games People Play* (1964) are among the most popular.

The second phase of communication, interacting with the environment, means coming out of one's self—developing a keener awareness of the outside world. The old railroad warning sign is an apt command: "Stop. Look. Listen." Man/woman is the only creature who fails to listen with the whole being. Watch a rabbit listening for the approach of a predator: The eyes roll almost to the back of the head, nostrils flare, fur bristles, feet grip the earth for signals. In short, all the senses stretch to capture and interpret environmental clues. We need to train ourselves to take time to read the signs—the beautiful or alarming ones in nature, the receptive or rejective ones in people. Don Fabun, in his book *Communications: The Transfer of Meaning* (1974), makes the following observation on environmental interaction: "The particular place you are in, and the direction you choose to look, decide what experiences you are going to have." He uses John Godfrey Saxe's delightful parable of *The Blind Man and the Elephant* as an example.

Gestalt therapy, one of the more successful approaches to understanding human behavior, stresses contact with the reality of the moment—interchange between one's inner existence, the environment (or sense world), and the inner existence of the other. Dr. Frederick Perls, its founder, frequently interrupts heavily defensive verbal encounters with a set of commands designed to shift the focus from personal grievances to the interaction process itself: "Never mind that. What is happening here and now? Look at the posture. Listen to the tone of voice" (Perls 1951). This approach clearly implies that the most important part of the interaction is not the words but the actions, the inner and outer tensions from which the words spring.

This brings us to the third phase of communication, transaction, which should culminate in the actual transmission of ideas. Now we must deal not only with self-image, environmental awareness, and consciousness of others, but also:

what the sender wishes to convey—message;
how the sender wishes to convey it—channel;
how the message is perceived—receiver.

Too often, in private and public encounter, three or four messages evolve:

what the sender's words mean to him or her;

what the sender's words mean to the receiver;

what the sender's nonverbal language signals;

what the sender perceives from the nonverbal language of the other.

To illustrate the complexity of meanings attached to even the simplest terms, have students look up the word "run" in any large dictionary. Better still, ask four people in your present group what their experience of the word "grandmother" is. Fabun suggests that the meaning is not in the word but in the person using the word. The silent languages, or nonverbal exchanges, encompass cultural differences of color, time, space and significance, such as Oriental courtesy or the Latin American time sense of "mañana." To further complicate matters, we often say one thing while our body language sends a conflicting message. In such situations, the old adage, "Actions speak louder than words," certainly applies, since nonverbal messages can confuse or even completely block out verbal ones.

The importance of the message channel, the medium for transmission, is highly underestimated. Whether an interview occurs by mail, phone, tape, film, or in person alters the whole atmosphere and effect of the transaction. The focal point of a transmission is altered, depending upon whether the message is designed for live theater, radio or television. Other considerations which affect channel choice are: Who is the audience? Where are they? What medium do they use most frequently?

The difficulty of transmitting ideas accurately and successfully is perhaps best summed up by the Navy's familiar broadcast response, "Message garbled in transit." The computer counterpart is "garbage in—garbage out." Credibility, clarity of ideas, appropriate language, emphasis, unimpeded technical transmission, and elimination of external and internal distractions all influence message reception.

Broadcast Journalism as a Model for Public Communication

Radio and television originated with a dual purpose: to inform and to entertain. Electronic broadcast journalism—i.e., lectures, panels, symposiums—embodies both of these goals. On the one hand, the public's desire for information has led to the development of broadcast journalism on an international scale. At the same time, newscasts are designed to maintain optimum audience interest and response, plaguing the purists who insist that good news should be objective. In fact, and in practice, all news is selective. The information gathered

depends upon the reporter's perception, the time, the locale. The choice of message channel and target audience affects transmission and reception of the information.

Broadcast news today is commentative at best, and editorialized at worst. Power, politics, profit, and even "good video-film footage" all play a part in news selection. Third World countries, woefully neglected, feel this selection process acutely. They continue to struggle for international news regulations to provide more balanced coverage. Why, then, choose broadcast news as a model for public communication? Besides examples of professional delivery, like Walter Cronkite's, broadcast news offers three vital elements essential to the study of oral communication, which in turn may be broken down into subcategories (see Figure 1).

Clear Format		
	The topic—research	
Process	The source—credibility	
	The language—appropriateness	
	The organization—form and function	
Product	The model—time limit, transitions, contrast	
	The delivery—anchor person, commentators	
Available Models		
news reports		
interviews		Information
features		
editorials		Persuasion
reviews		
commercials		Entertainment
Mass Audience		
individual		Private
family unit		
city	local	
state		
country	national	Public
world	international	

Figure 1. Elements in Broadcast News

The TV News Approach to Oral Communication studio-workshop focuses on two immediate goals:

1. a researched, factual, clearly expressed message
2. an articulate, confident, convincing oral delivery

The workshop format includes:

one unit for each of the types of journalism used in radio and TV news;

instruction in the format, writing style, and delivery of each journalism type;

assignments in research, observation, and preparation—with a typed script and private oral practice;

presentation before the instructor, class, and TV camera;

videotape replay, constructive criticism and selection of the most professional performances.

In the final weeks of this one-semester course, the class is divided into groups of eight to ten students. The task of each group is to design and produce a twenty-minute videotaped newscast. Students select roles, utilize materials already presented and corrected in previous classes, and establish a format based on live TV models. The procedure requires careful research, professional journalism, and dynamic delivery. Opportunities for interpersonal interaction abound. Students must select presentations, choose anchorpersons and commentators, design visuals for logos and captions, prepare skits for commercials, and struggle for balance and contrast in their final news tape.

The student videotapes may be produced in the presence of the entire class or privately, but in either case the completed tapes are to be viewed and critiqued by the teacher and class. This project, which constitutes the final evaluation for the class, reflects a major communication event that involves most of us on a daily basis. This event—the television newscast—becomes the model and procedure for developing oral and written communication skills.

The studio-workshop approach rests on several simple and direct premises: (1) units are complete and self-contained, but deliberately skeletal; (2) instructors and students must complement the outlines with supplementary material; (3) format analysis, preparation, and organization of broadcast copy precedes and supports on-camera performance; (4) viewing and discussion of local and national newscasts is essential.

Though attention to technical detail appears in the Practice section of this book the TV format is, after all, only a means to an end. The goal is to achieve effective oral communication through careful attention to content (something to say), context (time, locale), and channel (medium chosen). Add to this, confidence—that is, professional delivery. No language is strong enough to stress what experience soon teaches. The spoken word differs radically in construction and tone from the written message. No matter how brilliant the idea, complicated sentence structure destroys the message. The organization of subject matter depends upon the audience. The language must be

personal and the sentence structure simple and concise. In their book *Guidelines for Effective Writing: Qualities and Formats* (1978), Walter Lubars and Albert Sullivan observe, "You can write in simple prose and still not be childish: Hemingway did, and Robert Frost did, and Lincoln, Elizabeth Barrett Browning, and the psalmists did. No one ever complains that they are, or were, oversimplifying." The same advice can be applied to the spoken word, which should always be conversational, whether the audience is composed of one or one million.

In summary, the TV News Approach to Oral Communication studio-workshop:

outlines study units according to form, process, and product;

requires critical analysis and adaptive use of broadcast-news models;

demands attention to content, context, channel, and audience;

encourages initiative, originality, and teamwork;

assures development of written and oral communication skills.

2 Practice

This section will begin by offering a number of exercises which may be done in class to help sharpen communication skills and get students acquainted with one another. A semester syllabus for the TV News Approach to Oral Communication studio-workshop is then presented, followed by the seven units to be covered in the course. Each unit includes its own set of exercises and specific assignments.

Communication Games

Many elements influence our ability to communicate effectively, but the following are particularly important:

positive self-image,
trusting relationship with others,
careful observation of nonverbal cues,
accurate interpretation of visual and verbal imagery, and
vocal development.

The series of individual group exercises and games contained in this section will focus on the above elements. Some or all of these exercises should be conducted in class, and their communication implications discussed.

1. Image and Movement
   A. Self-Image
      1. "Who am I?" Exercise
         a. Have students quickly jot down six terms which answer the question, "Who am I?"
         b. Instruct the students to analyze what they just wrote. Did they stress career, sex, status, or other types of personal identification?
         c. Ask class members to read some of their terms aloud. Discuss which self-identifications seemed particularly appropriate, surprising, puzzling, and so on.
      2. Now, direct students to pair up with someone in the class whom they already know, and perform Exercise #1 again—but this time, everyone should jot down six terms identifying their *partners*. These lists can then be compared with the ones written for Exercise #1, to see how class members' self-images differ from the way they view each other.

3. Have each student fold a piece of typing paper in half. On the left-hand side of the paper, everyone should rapidly list twenty things they like to do. In the right-hand column, the following questions should be answered about each item:
   a. Do you prefer doing this alone or with others? — Mark: A or O
   b. Does this cost money, or is it free? — Mark: M or F
   c. Does this activity take place indoors or out? — Mark: I or O
   d. Would you enjoy doing it during your retirement? — Mark: Yes or No
   e. When was the last time you did it? — Mark: two days ago, one month ago, two years ago, etc.

   Ask students what kinds of things they learned about themselves from this experience.
4. Let class members be their own psychologists by trying an ink blot test. Each person spills a little ink on a sheet of paper, folds the paper in half, presses down on it with his or her hand, and opens up the paper. Have students take turns describing their own and each other's images. Discuss similarities and differences in their perceptions and interpretations.

B. Personal Space Encounter

1. As a homework assignment, ask students to enter any room on campus (perferably a classmate's), and observe the surroundings carefully with all their senses. They should then list and interpret their findings. What conclusions can they make concerning the person who lives in this room?
2. Suggest that students deliberately sit with a group of people they do not know the next time they enter the cafeteria. Encourage them to graciously introduce themselves, and use all their senses to pick up the interpersonal vibrations of the group (this would include group members' relations with each other, as well as their response to the newcomer). In reporting back to the class, students should compare this experience to sitting in the cafeteria with their own friends.

(For the remaining exercises in this group, clear a large floor space. The best procedure is to divide the class—half should be participants, and half observers.)

3. Have students sit in twos, facing each other. Instruct them to converse, suggesting they introduce themselves, discuss mutual interests, ask questions, and so forth. Once the conversations seem to be established, talk participants through the following set of directions:
   a. At the instructor's command, turn your backs to one another, continuing your conversation.

b. At the instructor's command, stop talking. Shut your eyes and find another partner in silence, using your senses of touch and hearing.
c. When you find a new partner, continue to sit back-to-back with eyes closed. Begin a conversation with this new partner.
d. At the instructor's command, open your eyes. Finish your conversation (within twenty seconds).

Now, let both participants and observers comment on their actions, reactions, thoughts, and feelings during this experience.

4. Have participants and observers switch roles, and direct the new group of participants to lie on the floor in a circle, with their heads toward the circle's center. Specify that they should stretch out, leaving ample space between themselves and those lying next to them. After everyone is comfortably positioned, issue the following instructions:
   a. Close your eyes. Relax. Think about and feel your breathing.
   b. Keep your eyes closed. As the instructor gives a series of physical relaxation commands, follow them without any uneasiness.
   c. Starting with the feet and progressing leisurely to the head, alternately tense and relax individual sets of muscles. For example, tighten up your feet muscles, hold them tight, relax. Tighten up your legs, hold them, relax. Do the same with stomach, rear end, back, arms, hand, shoulders, neck, and face muscles.
   d. Now, think about your breathing again. Breathe easily, peacefully, and relax. (The instructor will quietly count five slow breaths.)
   e. Keep your eyes closed. Reach out slowly with your left hand and take the hand of the person next to you.
   f. With your eyes closed, and holding hands, slowly sit up.
   g. Now, open your eyes.
   h. Turn and face the person to your left. Sit, gently touching hands and/or knees. Introduce yourself. Converse.

   The instructor should stop this final conversation after about twenty seconds, and discuss the exercise with participants and observers.

C. Nonverbal Communication

1. The purpose of this exercise is to try to convey simple messages via posture, gestures, muscle tension, and facial expression. Have each student in turn come to the front of the group and present his or her nonverbal message (e.g., a shrug of the shoulders). Quickly call on someone to identify the message. If the intent is not clear, have the participant think about his

or her performance for a few seconds and try again.

2. Play a game of charades with the class. Afterwards, discuss the types of nonverbal behavior manifested, and their degree of clarity.

D. Interpretation and Imagination

1. Select half a dozen simple words or phrases. Place them where the group can see them clearly. Have students read these aloud, combining emphasis, vocal tone, and body movement to convey varied meanings. For example,
   a. *"look"*
      astonishment
      excitement
      anger
   b. *"close the window"*
      request
      command
      terror
2. Choose a group of simple action words, such as *stamp, clap, push, pull, nod, turn.* Ask students to demonstrate each of them. Then choose more complex actions—such as *stretch, soar, sprinkle, ooze, shatter, spring*—and have class members enact these.
3. Select a simple but unusual picture from a magazine, book, library file, or personal collection. Ask for three volunteers to come up, silently examine the picture, and determine how to describe it. Send two of the volunteers out, asking them not to converse with each other. Let the one remaining quietly describe the picture viewed to the group. Call each of the other two volunteers back into the room separately. Allow each in turn to describe the picture to their classmates. Now, show the picture to the entire group. Discuss selective perception, symbol interpretation, and word meanings.

II. Vocal Mechanism and Breathing

A. Vocal Mechanism

1. Using a simple diagram and a description of the vocal mechanism (for example, *Speaking in Public* by Anita Taylor, Chapter 8, pp. 162-168), have students take the time to locate, with serious awareness, each of the following organs in their own anatomies:

larynx	nasal chamber
trachea	palate
lungs	mouth
vocal folds	lips
diaphragm	teeth
esophagus	tongue
windpipe	jaw

Emphasize the fact that these organs are the tools of voice

control. (Related exercises appear in part B of this section.)

2. Assign students to look up definitions for:

rate	projection	quality (tone)
volume	pronunciation	emphasis
pitch	articulation	phrasing

Discuss how these voice factors relate to the anatomical terms listed in Exercise #1 above.

3. Choose excerpts from the courtroom scene of Shakespeare's *Merchant of Venice* (or any play of your choice). Direct the class in acting out these scenes, for purposes of exercising posture, body tension, rate, quality, projection, etc. Encourage class members to help one another recognize and improve these public performance skills.
4. Gather from the group a list of common campus elisions, not found in any dictionary, such as "Whadda ya want?" Use these to discuss pronunciation and/or articulation.

B. Breathing

1. Countless exercises exist for breath control and tone placement. The few described below are adaptations from *Reading Aloud* (1966), by Wayland Maxfield Parrish. Talk the students through these, using the following directions:
   a. Place one hand on your chest. Place the other hand on your diaphragm (between your lower rib cage and stomach.) Breathe slowly and a bit more deeply than you normally would. What comment can you make about the motion your hands feel?
   b. Simulate a yawn. Repeat two or three times. Retain the throat relaxation which follows.
   c. Take a deep breath. Exhale in quick staccato segments (similar to panting) as you softly say the five vowels, a, e, i, o, u. Inhale in the same fashion. Note what happens to your lungs, diaphragm, throat, and vocal aperture.
   d. Inhale deeply and then release your breath while softly intoning the sound, "ah." Do the same exercise with "mm" and "nn." Repeat all three and note the breath tensions and the position of jaw, lips, teeth, and tongue.
   e. Repeat rapidly, in sequence of four, each of the letter sounds for b, p, f, and s. Note the breath tensions and the vocal placement. (Stop to consider the problem of "plosives" and "fricatives" in microphone use.)
   f. Relax the throat and jaw muscles. Push from the diaphragm. Chant the following with a slight breath intake before each group:

      ha, ha, ha—ho, ho, ho—ha, ha, ha
      ho, ho, ho—ha, ha, ha—ho, ho, ho

   Now drop the h, chanting the vowels alone. Avoid throat tension and glottal blocks.

Impromptu: Intelligent Ad-Lib

After your students have played some of the encounter games detailed in Part I of the Practice section, and tested their vocal mechanisms via the exercises in Part II, they may be ready to try an "impromptu talk." This exercise is an effective way to measure how many "ideal" vocal and physical characteristics seem to come naturally to a particular speaker, and which ones need the most improvement.

An impromptu talk is given on the spur of the moment. The instructor assigns topics in class (perhaps the most efficient approach is to place single topics on a series of index cards). Each student will be given a topic and allowed one minute to prepare. To ensure organization and coherence, suggest that students follow a simple outline procedure for each subject:

1. Define it (history and background).
2. Describe it (various models, shape, size, color).
3. Discuss its importance or uses.

In addition, students should be given the following guidelines for preparation:

Use your imagination.

Push the idea around in your head.

Think of as many ways as possible to address the topic.

Assume you are speaking about it to someone totally unfamiliar with it.

Select one specific route to follow.

Use the outline offered or some other framework to keep your thoughts flowing and organized.

Ask a question. Use a quote, a cliché, a line from a song, or anything that fits.

Keep the speech lively and interesting.

Try to use body movement and facial expression to convey emphasis or emotion.

The following is an example of an impromptu talk given by a student. The topic is obviously "Pills." Ask class members if they can envision what kind of body movement accompanied this speech.

> Pills are small, round, or oval objects which we usually take with a glass of water. They come in several sizes and colors. Some can be purchased only with a prescription. Others are on the shelves of drugstores. Pills are chemical compounds, and that's why they're called drugs.

Speaking of drugs reminds me of some modern street phrases which most Americans now recognize, like "pill pusher" and "pill head." These names refer to heavy drug users, who are into "uppers" and "downers." College students and athletes have been in a lot of trouble lately for using these types of pills.

Most people use pills to get rid of headaches, or to stay awake to study for exams, or to go on a diet. I guess pills are necessary, but we have to be careful how we use them. For most of us, that's not too hard, because pills don't taste very good. Maybe that's why my grandmother used to say, "Don't be such a pill."

The TV News Approach to Oral Communication Studio-Workshop

Single-Semester Syllabus

The following schedule, based on a fourteen-week semester, assures students of seven opportunities for oral presentation. Experience indicates that the initial study of theory and concepts requires two full weeks. Thereafter, the schedule allows an interval of eight to ten days between each studio presentation. Mandatory reading assignments, noted here, and preparatory written assignments listed at the end of each unit complement this text. Videotaping and reviewing are an essential part of the program. Outside reading, which is strongly recommended, provides a contemporary context for student discussion on numerous communication issues. The syllabus demands consistent effort, but does not overburden the average learner.

Class Session	Topic	Assignments
1	Introduction to syllabus	Assign appropriate readings for the course
2	Discuss communication theory	
3	"Communication: A Necessity of Life" (tape)	
4	Communication games and exercises	Prepare story
5	Voice and movement games	Prepare story
6	Storytelling	Unit One—Ad or P.S.A.
7	Storytelling	Draw symbol
8	Ads: symbol, slogan, copy	Create slogan/copy
9	Process: copy and video procedures	Practice ad
10	Studio presentation: ad	Unit Two—News Story
11	Studio presentation: ad	Unit Two—Exercises 1 and 2

Class Session	Topic	Assignments
12	Playback/commentary	Get information on campus events
13	"Inverted pyramid": news writing	Write lead for news story
14	Group analysis: news story	Revise/practice news
15	Studio presentation: news story	Unit Three—Editorial
16	Studio presentation: news story	Clip editorial
17	Editorials: form/substance	Choose topic, gather evidence
18	Logical reasoning/supportive evidence	Write editorial
19	Group analysis: editorials	Practice editorials
20	Studio presentation: editorial	Unit Four—Interview
21	Stu[illegible]presentation: editoral	Unit Four — Exercise 1
22	Pla[illegible]ack/commentary	Unit Four — Exercise 2 Choose interview topic/person
23	Directed conversation—types/styles	Work on interview
24	Interviews and taping	Midterm tape due
25	Videotape of TV news	Tape interview
26	Studio presentation: interview	Unit Five—Feature Report
27	Studio presentation: interview	Unit Six—Critical Review
28	Studio presentation: interview	Xerox report from *Time/Newsweek/U.S. News*
29	Documentary report	Unit Six — Exercise 1
30	Film critique	Unit Six — Exercise 2
31	Teams/lineup: TV news	Gather information report/film
32	Videoscript: TV news	Prepare report/critique
33	Studio presentation: report/critique	Unit Seven—Network News
34	Studio presentation: report/critique	List three topics for symposium
35	Studio presentation: report/critique group process topics	Facts for symposium
36	Studio group process: procedures	Facts for forum
37	Group process: symposium/panel	

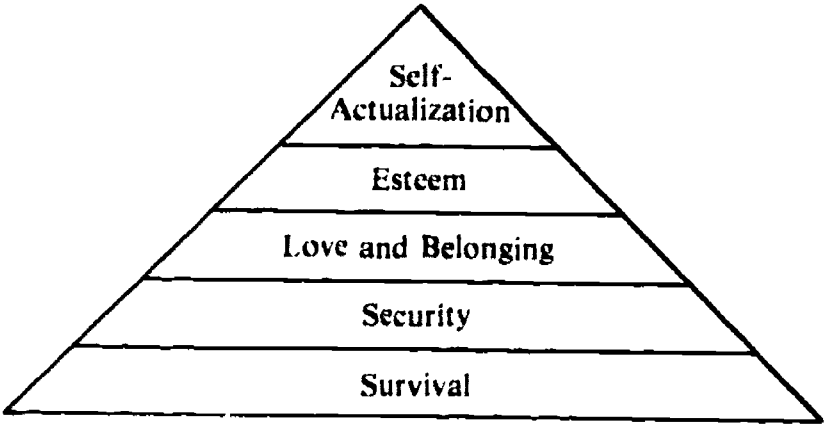
Class Session	Topic	Assignments
38	Group process: forum	Develop TV news
39	Class rehearsal: TV news	
40	Studio presentation: TV news	
41	Studio presentation: TV news	
42	Playback: TV news	
43	Playback: TV news	
44	Class evaluation	

Unit One—Commercial or P.S.A.: An Offer You Can't Refuse

> "Aesop never had a clearer fable. It's heaven and hell brought up to date: Hell in the headlines—Heaven in the ads; without the other, neither has meaning." Source Unknown

Advertising is not only the biggest game in town, but also the basis of the free enterprise system. The buyer seeks the best deal possible, while the seller asks as much as he or she reasonably can. Persuasion is the goal of advertising. No other form of communication is as complicated or as challenging; yet, at the same time, the opportunities for fun and creativity are limitless. Consider McDonald's Golden Arches, Polaroid's One-Step, and Mobil's Allegories.

What makes advertising complicated is its intense involvement with social behavior and human motivation. Human beings behave in particular ways to fulfill certain deep-seated needs. One simple way to describe those fundamental human needs, which are the focal point of advertisers, is through "Maslow's Hierarchy." Social psychologist Abraham Maslow (1954, 80-92) has classified basic needs into five broad categories, beginning at the bottom of the pyramid:



Each of Maslow's general categories includes more specific human needs and desires, such as conformity, sympathy, adventure, loyalty, curiosity, fair play, sex, reputation, and physical enjoyment. Analyze any advertisement—print, radio, or T.V.—and discover how the copy addresses—and sometimes exploits—these needs.

Several other theories explored by social psychologists affect advertising procedures. Consistency theories (e.g., balance, cognitive dissonance) state that people cannot tolerate inconsistencies in relevant values or beliefs. Each person tries to eliminate dissonance from his/her life and restore balance. Advertisers seek out such inconsistencies and offer new information or alternate approaches to the dilemma. Professional persuaders work to weaken existing beliefs and/or create a need for new values. A means of eliminating the resulting dissatisfaction is then proposed—make a change, purchase the product offered.

One standard procedure for organizing an ad, "The Motivated Sequence of an Ad Man," clearly demonstrates this behavioral approach to marketing products:

1. Attract Attention (introduction):
   Capture audience interest and focus it on the product/message.
2. Appeal to Need (develop problem):
   Convince the audience that a need exists.
3. Provide Satisfaction (demonstrate solution):
   Determine what should be done to meet the need.
4. Visualization (graphic illustration):
   Show other people, other places which prove the product/message is the solution to the need.
5. Call for Action (conclusion):
   Present the punch line, the final appeal for commitment or purchase.

What makes advertising challenging is its singleness of purpose. In addition to behavioral psychology, successful advertising demands knowledge of audience demographics, positioning, symbols, slogans, and technical requirements. These combined elements must point toward one objective: enticing the consumer to try the product.

Demographics are the social characteristics listed by census takers. They include such key facts as age, sex, education, occupation, ethnic background, religion, and political affiliation. Statistical analysis of demographics provides a guide to what kinds of materials will prove acceptable and interesting for specific segments of the mass audience.

Positioning refers to the process of obtaining and retaining a prominent market position in the buyer's mind. With 10,000 products on display in the average supermarket, the goal is to "get there first," or

"reposition the competition." Two classic examples of positioning are:

Hertz: "We're #1." vs. Avis: "We try harder."

Coke: "The real thing." vs. 7-Up: "The un-cola, cola."

Burger King's struggle to unseat McDonald's (the acknowledged hamburger chain leader) by attacking the quality of its meat led to a law suit. Subsequent commercials by Burger King were less defaming, more subtle and acceptable. This classic example of "repositioning" increased sales for both companies!

A symbol is a token or sign. The ancient Greeks viewed a symbol as a token of identity, which could be verified by comparing it to the thing it stood for. Today, a symbol is regarded as the visible expression of a concept. Words themselves are symbols. The dictionary defines symbol as "an object or act that represents or stands for something else by reason of relationship, association or convention." Symbols are easier to recognize than to define: a wedding ring evokes the unity of marriage, a flag represents a particular country, a raised fist suggests power, a red cross denotes first aid.

Advertising makes extensive use of symbols and often combines them with slogans. Slogans are brief, striking phrases that characterize the product and captivate the audience. McDonald's captured an unprecedented position in fast-food sales by combining appealing symbols—the golden arches, Ronald McDonald surrounded by children, speedy service, and whopping hamburgers—with the catchy slogan, "Nobody can do it like McDonald's can."

Effective advertising requires creative thought and vivid command of language. Other technical elements essential for success include eye-catching graphics, a superior soundtrack, dynamic performance and evocative images. All the above components should work together to generate an offer the audience can't refuse.

Exercises

1. Have each student clip an ad from a magazine, and clearly identify how the ad illustrates the five steps in the "Motivated Sequence of an Ad Man." Discuss the ads in class.
2. Select a radio and TV ad campaign such as McDonald's. Ask students to clearly identify:
   the trade symbol,
   the trade character,
   the product,
   the target audience,
   the strategy or themes, and
   the slogans used.

3. Assign students to illustrate a trade symbol or a national/international transportation sign. Have them bring their illustrations to class, and let other class members try to identify the subject of the graphic.
4. Select a public service announcement from newspaper, magazine, radio, or television. Remind students that P.S.A.s enhance a company's image. As a group, discuss the similarities and differences between a P.S.A. and an ad.

Procedures

A. Assignment
   1. Students are to write an original sixty-second commercial (broadcast advertisement), and create a visual presentation based on the copy. A videoscript should be prepared for the technical director. The commercial should then be rehearsed and presented in front of the television camera.

B. Copy Hints
   Provide students with the following guidelines:
   1. Think language and visuals together (one predominates—one complements).
   2. Address the listener directly.
   3. Present short, precise, visual details.
   4. Enumerate the outstanding features (stress the senses: sight, sound, smell, touch, taste).
   5. Provide time and place of purchase.
   6. Repeat product name two or three times.

C. On-Camera Comment
   Most commercials and P.S.A.s constitute a thirty- to sixty-second drama. Since 90 percent of them are videotaped (some filmed), a script should always be prepared for the technical director. Following is an abbreviated example of such a videoscript.

   Videoscript
   (copies for: technical director, camera person, instructor, cast)
   Format: This script, though incomplete, demonstrates the format for a 30-second videoscript.

0-10"	1. Full shot of record jacket—Bee-Gees.	1. Bee Gees music.
10"-16"	2. Slow zoom to C.U. of single face on record jacket.	2. Fade music under, retain. "An upbeat sound that stays up on the charts. It's a new cut of the best of the Bee Gees." (voice over)
16"-37"	3. Cut to M.S. of announcer holding two tickets.	3. "Plus this once-in-a-lifetime offer . . ."

To present the ad alone, students should:

1. Prepare all props carefully.
2. Design placement and arrangement in relation to the cameras and mike.
3. Plan and prepare one or two graphics for camera transitions (a 12" x 16" card with vital information or related image).
4. Select colors and print size for camera effectiveness.
5. Ask about procedures beforehand if slides are part of the presentation.
6. Tape the sound bed and time it to the script.
7. Check camera, mike, light position before speaking "on the air."
8. Watch for studio commands.
9. Know your lines; be convincing.
10. Be part of the show; let the audience see the voice.

To present a skit, with a cast, students should observe all of the above procedures, plus the following:

1. Arrange all set pieces, backdrops, and props to fit stage space within camera and microphone range.
2. Rehearse the movement, within a similar space, before the presentation.
3. Think about simple, appropriate costume.
4. Remember the limitations of studio space, equipment, and technical assistance.

Unit Two—News Story: Information Please—Five Ws and One H

> "The biggest heist of the 1970s never made it on the five o'clock news. The biggest heist of the 1970s *was* the five o'clock news. The salesmen took it. They took it away from the journalists, slowly, patiently, gradually, and with such finesse that nobody noticed it until it was too late." Ron Powers

The average American wants to hear about three things: the who, the new, the now. In his book, *Journalism in America: An Introduction to the News Media* (1976), Thomas Berry's description of what is news supports these three aspects. According to Berry, the three most vital characteristcs of the news are that it be:

1. relevant—having some impact on the life of the audience: the "who"
2. unusual—something big, different from the norm: the "new"
3. current—happening at the moment: the "now"

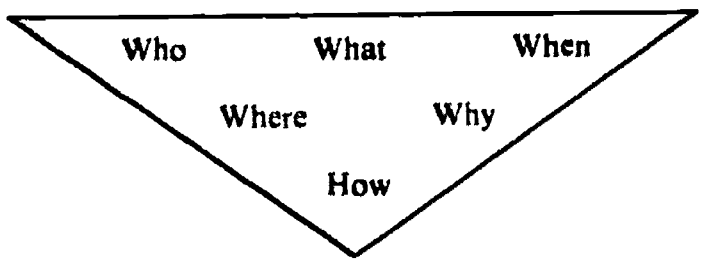
Broadcast news stories most frequently concern controversy or conflict, novelty, politics, progress, and people. This statement can be verified by tuning in to any current news program.

Marshall McLuhan's "global village" is a reality. We live in a world where information about events from any corner of the globe can reach us in minutes. The gathering, reporting, and transmission of that information has become a multimillion-dollar business. This news conglomerate includes computers, satellites, and telecommunication systems. Cost, competition, and technology are rapidly changing the face of the profession.

Dismay is the reaction of many seasoned newscasters to recent trends in broadcast news. In the capital city area of New York State (Albany, Schenectady, Troy), in 1979, only five of twenty-three stations broadcasting news actually maintained a news division and a news team (WGY, WROW, WQBK, WPTR, WTRY). Most local stations simply clipped, rewrote, and repeated newspaper and wire-service reports. In that same year, ABC network placed an entertainment program director in charge of news. Serious broadcast journalists decried this obvious bow to rating systems and advertising dollars. But for many network officials, form became more important than content.

The outcry is worth noting, but so is the exception to the rule. Walter Cronkite's reign as number-one newscaster in America spanned more than a decade. A study of his journalism background, fastidious preparation, and professional performance indicates why. Cronkite combined the necessary qualities of trained newscaster and practiced public commentator. The CBS anchorman was unquestionably an opinion leader in millions of American homes because of his personal integrity, his research and writing abilities, and his oral communication skills. Not all journalists have network money to back them, or a worldwide staff to keep them informed. However, by observing and cultivating Cronkite's three basic qualities, almost anyone can become an effective newscaster.

The components of successful news writing are often diagramed in the form of an inverted pyramid:



Reporters' news gathering is based on five Ws and one H: Who, What, When, Where, Why, and How. A good headline will emphasize whichever of these elements is most important in any given story. The

most crucial events appear in the first paragraph; in fact, they often appear in the first sentence or two. The supplementary or supporting information follows, and the least important information is left for the end. Often, the story ends abruptly.

The content of a good news story may be schematized in the following manner:

Who	said something? did something? had something happen to them? Who may be a single person (Mary Smith), a member of a group (students, Ford Motor Co.), an animal (elephant, dog).
What	has the *Who* said or done? has been discovered? has happened?
When	did it happen? dateline before the lead sentence date of the paper (if no date given) date-time or reference such as today, yesterday, last month indefinite: "recently"
Where	did it happen? city where paper is published (if no city is given) the country, state, city where the event took place neighborhood, street (if important specific locale)
Why	did it happen; i.e., what is the *reason for* the action or statement? not always clearly stated sometimes avoided sometimes not known: "Relatives would not disclose . . .", "No motive has yet been determined . . ."
How	did it happen? the manner in which it occurred the way something was done often difficult to explain—does not appear in every story

Broadcast journalism is based on the same basic principles as print journalism. The major distinctions lie in compression and style. Broadcast news is necessarily more compressed, because each story is between two and three minutes in length. The overall style must differ,

because broadcast news is orally delivered, not written for leisurely reading. Because the message must be instantly understood, crisp, clear statements with concrete details are essential. The language should be kept personal, and the sentences concise.

Exercises

1. Have students clip the following items from a credible local newspaper, or a respected national one:
   news story
   news release
   feature article
   report (financial, educational, weather, etc.)
   editorial
   columnist
   review
   Instruct them to attach each item to a blank sheet of paper, and to list on the paper their analysis of the item's format. Components to look for include source, headline, organization of information, predominance of fact or opinion, style, etc.
2. Ask students to choose a current news event and treat it in the following manner:
   Locate a report on this event in a least two different sources—national paper, local paper, trade paper, popular magazine.
   Compare: the placement of the story
   the headlines
   the facts given
   the sources cited
   the inferences made
   Rewrite the news story as you believe it should be reported.
3. Once students have completed exercise #2, have them listen to a news story about the same event on a local and/or network television news station, and compare their own written version. They should then reword their copy in language to be spoken rather than read.

Procedures

A. Assignment
   1. Students should write an original two- to three-minute news story, to be rehearsed and presented before the TV camera.

B. Copy Hints
   Provide students with the following guidelines:
   1. Capture attention with the lead. Stress whatever made the event news.
   2. Restrict each sentence to one main idea.
   3. Write clean, clear statements with concrete details.

4. Put the subject (event, person) first in most statements.
5. Choose strong, active verbs. Passive voice is weak, imprecise.
6. Avoid complicated constructions. The message must be instantly intelligible.
7. Stick to the facts. Be accurate.
8. Give the source of the information.
9. Include direct quotes when possible.
10. Set and respect time limits. News shows have strict time frames.

C. On-Camera Comments

The following advice on delivering the news story in front of the camera should help students with this phase of the assignment:

1. Be brief. Be bright. Be serious.
2. Prepare your copy. Cut sentences into meaningful phrases. Mark words which require emphasis.
3. Create a mood with your voice and facial expression: tragic, factual, humorous.
4. Know your copy. Use notes only as references. Never "read at" the audience.
5. Cultivate a steady, modulated voice tone.
6. Put energy and personality into the report.
7. Talk directly to the audience, the cameraperson.
8. Be alert for studio commands.
9. Practice smooth, natural transitions.

Unit Three—Editorials: From My Point of View

> "It ain't so much what they don't know that bothers me, but what they do know that ain't so." Mark Twain
>
> "A news story gives you information. It lets *you* decide what you think about it.
>
> "An editorial gives you an argument, in the sense that 'to argue' means 'to give reasons for or against.' "

Ruth Smith and Barbara Michalak present the above crucial delineation in their book, *How to Read Your Newspaper* (1970). Unfortunately, in some areas of broadcast journalism this distinction between fact and opinion, between evidence and inference, is not always clear. (Mobil Oil's attempt to justify windfall profits is a classic example.) The editorial commentary, often placed at the end of a local newscast, represents the best professional approach to a clear separation of news and editorial opinion.

The editorial page of a newspaper often indicates that publication's political, social, and moral stand on key issues. Today, newspaper

conglomerates sharply curtail the number of local independent papers. Consequently, independent opinions or editorial stances have also diminished in number. The opinions proffered are now the voice of the "Hearst Chain," for example. Advertising causes this phenomenon. In print and in broadcast journalism, national sponsors such as Sears Roebuck, McDonald's, and Exxon select the print or electronic medium which provides the largest consumer audience. If the editor or program director presents a strong or myopic position on an issue, audience retaliation may be swift and costly. Some companies, however, use controversial or even adverse opinions as a promotion technique.

Either way, editorials directly address the reader or listener, taking a positive or negative stand in relation to a specific issue. The issue may be local, national, or international, and usually grows out of some major news event. The network broadcast format of "60 Minutes" (in which Shana Alexander and James Kilpatrick became famous sparring partners) clearly demonstrates the debate or argument approach to editorial commentary. All local broadcasts, offering even a brief editorial commentary, are subject to the FCC "equal time clause" regulation, which stipulates that equal time must be given to opposing viewpoints. Distinguishing between bias and truth, to determine one's own stand on an issue, requires integrity. Such critical listening also demands an understanding of four important terms: fact, observation, inference, and judgment.

A fact exists. Because we have historical proof of sensory evidence of a fact, it can be said to constitute objective reality. The existence of China must be accepted as a fact, whether one has actually been there or not. Facts do change, however, with time and advanced knowledge. The population of Boston, Massachusetts, collected in 1980, is a recorded fact which will alter in 1981. Here on earth, Euclidean geometry is the accepted approach to line and point relationships in mathematics; however, non-Euclidean geometry is necessary in space calculations because the pertinent mathematical facts change. We accept established facts, and even evidenced changes in facts, with little difficulty. But the manner in which we personally perceive facts or relate them to others causes problems. This brings us to consideration of the other three terms—observation, inference, and judgment.

Observation is the act of recognizing and noting a fact or occurrence. Scientific observation requires repeated conditions and strict measurements. Unfortunately, such controls do not exist in the examination of everyday events. The elements of selection and interpretation enter into observation, so that we only perceive certain aspects of reality. The film *Rashomon*, directed by Akira Kurosawa, explores the observations of four people who witness the same crime. In the end, it is impossible to determine who is guilty or to separate the facts from the interpretations made and inferences drawn by each witness. This film is probably a rather extreme example; the credibility

and sincerity of the observer, combined with reports of the same event by other observers, generally serve to verify the accuracy of an observation.

A series of associations occurs in the mind of the person drawing an inference. An inference is a conclusion made by connecting the known or observed to that which has not been or cannot be observed. Such a conclusion, arrived at quickly, constitutes a guess or a surmise. Potentially damaging hints and implications may arise from inferences which are often quite inaccurate or unjust. On the other hand, some inferences result from a logical chain of reasoning based upon clear evidence. Inferences, then, may have a higher or lower degree of probability, depending on the care with which they are formed. To verify inferences is a difficult, if not impossible, task.

A judgment is an authoritative estimate (opinion), pronounced after inquiry and deliberation. More serious complications evolve from an analysis of judgments, because a judgment includes an assessment of values. Taylor states: "A judgment infers that something is right or wrong, good or bad, or is not the way it ought to be. The distinguishing thing about judgments is that they tell more about the values of the person making them than about the thing being judged." Judgments cannot be verified, since they derive from a distinct value system.

Remind students that when they are preparing or listening to an editorial, they need to distinguish carefully between fact, observation, inference, and judgment. They should not discount new ideas because of time-honored beliefs, but instead should weigh and evaluate the facts with an open mind. Encourage them to form their own opinions through reading, research, expert testimony, and experience. In designing their own editorials, students should strive to be impassioned but not impatient, convincing but not contempuous. Remind them that an effective editorial combines:

a cause célèbre;
a substantial evidence;
sound reasoning;
logical development; and
firm conviction.

The best way for the student to understand the elements of reasoning, evidence, and style is to assume that he or she is to write the editorial. The idea is to make an emphatic attack upon, or an inspired plea for some issue of importance. To captivate the audience, a contemporary subject should be chosen—one that is relevant to the group and open to alternate points of view. Next, the writer should clarify criteria, gather arguments and jot down key points.

Several decisions require attention. Unlike a news story, the editorial comment need not begin with the main idea. Inductive reasoning may be used—progress from the part to the whole, from the particular

premises to the general principle, from the individual event to the universal application. Another alternative is deductive reasoning, which starts with a strong, dramatic, general principle and breaks it down, step by step, to an unequivocal conclusion.

Two ways of developing an editorial commentary are:

1. to defend one's own opinion or position (inductive)
2. to refute the opinions presented by others (deductive)

The multiple-option approach, which combines these two, offers alternatives and allows the listener a choice. This is an ideal technique, but quite a luxury, since broadcast time is severely limited. The objective approach is feasible only if air time allows for two or more segments.

Finally students need to remember that an editorial is not written merely to inform or entertain. Its major purpose is to provide deeper insights into a particular issue, in order to provide serious and meaningful discussion.

Exercises

1. Have students look up information about essays. Then instruct them to find a famous essay (or use *Time* magazine's "Essays") and compare its organization, language, and purpose to what they know about the characteristics of editorials. What are the similarities and differences?
2. Each student should select and clip an editorial from a campus newspaper, a local newspaper, and a national newspaper. The key elements of an editorial, as described in Unit Three, should be identified in each sample. Students should then listen to a radio or TV editorial, noting the similarities and differencs.
3. Ask students to select an ad, a political slogan, or a headline relating to a civic or campus product or event. They should then refute or defend the issue in their own editorial.

Procedures

A. Assignment
   1. Students should write an original editorial, about three to four minutes long. They need to select a topic about which they feel strongly, and take a clear pro or con stand.

B. Copy Hints

Tell students to ask themselves the following questions, which will provide a framework for writing the editorial.

1. What news event sparked the editorial?
2. How can you make the issue relevant to the audience?
3. Do you have sufficient background information?
4. What is your viewpoint/position?

5. What sources of evidence exist?
6. Does the evidence support your position?
7. What contrary opinions exist?
8. Does your line of reasoning support your conclusions?
9. Is your language clear, concise and convincing?

C. On-Camera Comments

The following guidelines will help students tailor their on-camera behavior to suit the mood of the editorial:

1. Be convinced of your position.
2. Be organized in your approach.
3. Be sure of your facts.
4. Be certain of your logic.
5. Be fearless in refuting opposing views.
6. Be strong and direct in tone and posture.
7. Be careful to summarize and reemphasize your position.

Unit Four—Interview: From Your Point of View

> "And in every case an interview will find a more easy and pleasing termination when the door is at hand as the last words are spoken. These are not frivolous considerations where civility is the business transacted." Henry Taylor

Free-lancer John Christie once remarked that the first interview printed was probably the Biblical account of Moses going up to Mt. Sinai. "And boy, did he get results!" Christie commented. "In addition to the Ten Commandments he learned what God's name was." (Brady 1977)

Though the comment is obviously facetious, its implications are important. Interviewing requires both wit and courage, and involves more than a little drama. One of the interviews most frequently cited is James Gordon Bennett's account of the murder of Ellen Jewett, a prostitute. The vivid question-and-answer report, written in 1836 by the publisher of *The New York Herald Tribune*, shocked New York. This dramatic tale not only doubled the newspaper's circulation, but also helped prove the innocence of the young man accused of the crime.

In the late sixties and early seventies, Studs Terkel wrote two best-sellers based on interviews—*Division Street: America* and *Working*. Both books contained vivid descriptions and homey, intimate revelations of "the common people, U.S.A." Terkel's ever-present tape recorder and enviable empathy remain symbols of imagination and insight in interviewing.

The examples selected above indicate the long history of interviews. More importantly, they demonstrate a few notable qualities of famous interviewers: initiative, involvement, insight, and integrity.

Whether the interviewer is a novice or a veteran, the first questions to pose are: Whom should I interview? About what? Why? Sometimes the topic or type of interview must be considered first. For example, there are political, business, civic, social, and health interviews where the topic itself generates interest. On other occasions, though, the person being interviewed will determine the topic: Andy Warhol, Mother Theresa, Reggie Jackson—all are names which instantly suggest a particular theme. Often, the celebrities and the issues intertwine. Two good rules of thumb to follow are:

1. Seek topics which are appealing, important and timely.
2. Locate someone who can discuss the topic with interest, intelligence, and integrity.

Personal contact by phone or note is the best approach. Some clear indication of interest in and knowledge of the issue helps open doors. An informal meeting with the person, before the interview if possible, offers an opportunity to study the attitudes, voice, and mannerisms of one's subject. Such a meeting, if successful, should establish the theme and intent of the interview, as well as the date, place, and time. Broad issues may require narrowing and a mutual choice of one specific aspect to be explored. If a preliminary meeting is impossible, the competent interviewer will supply necessary information by mail, a week or two before broadcast.

Large amounts of both enthusiasm and footwork characterize successful involvement in the interview. David Frost recalls that fifteen research assistants and one year of preparation preceded his famous first interview with Richard Nixon, after the Watergate scandal. The library, the newspaper files, and any other organization related to the issue are potential sources of information. People who are familiar with either the topic or the interviewee are often eager to share their knowledge. Though sticking to the issue is essential, taking the time to ferret out little-known facts often pays surprising dividends. True, much of this data may never surface in the interview. What should come out of the preparation process is a good angle, a clear direction, a special approach. Unity is the key. Each question or comment should demonstrate singleness of purpose, leaving one strong impression with the listener. Scattered, unconnected talk, however vibrant, is not the purpose of a well-organized interview.

The studio session (or on-location broadcast) presents multiple problems: the situation, the staff, the time element, the mood of the participant, the technical hurdles. The keys to success are patience, attention to necessary detail, and courtesy to all. Insights will be provided during the interview by attentive listening, sudden flashes of intuition, and controlled and careful probing. The interviewer's reward is that rare, inspired moment when unexpected honesty unlocks hidden or newly discovered facts. In celebrity interviews, a combina-

tion of insight and empathy often leads to the personality revelation eagerly awaited by listeners.

No form of broadcast journalism demands integrity more than the interview. The interviewer is responsible not only for upholding the standards of the profession, but also for respecting the trust placed in him or her by the interviewee. The credibility of the journalist and the inherent dignity of each human being should assure adherence to the truth. The facts and their implications should lie at the root of the interview; distorted responses and caustic comments smack of sensationalism. The most respected interviewers enjoy people, and regard their task as one of providing information and entertainment—never defamation.

The qualities of the successful interviewer are:

1. initiative:
   - topic
   - person
   - intent
   - approach
2. involvement:
   - enthusiasm
   - research
   - direction
3. insight:
   - attention
   - intuition
   - empathy
4. integrity:
   - truth
   - credibility
   - responsibility

A word about style seems in order. The beginning of this unit implies that wit, courage, and dramatic performance play an important role in interviewing. Observation of the experts is the best way to support this premise. Consider David Frost's studied aloofness, David Hartman's gentle persuasion, Barbara Walter's parry and thrust, and Phil Donahue's crowd-pleasing showmanship.

The object is not to become a carbon copy of one of these celebrities; instead, they should be used as a standard against which the student can measure his or her own accomplishments.

"Strategy" is a more accurate term than "script" or "copy" for the on-camera interview. A reporter of news, editorials, features, and reviews speaks from his or her point of view, sorting out the facts, preparing copy, and practicing delivery. In the interview, both camera and copy center upon the guest, while the interviewer's task is to slowly and skillfully draw forth the point of view of this other person. Since an interview is a miniature drama, the prospective interviewer might want to experiment with an acting technique like Stanislavsky's "Magic If." For an actor, this method entails taking on the perspective of the character being played: "If I were _____ (e.g., prime minister of England, a hostage, a rock star, etc.), what would it be like?" The interviewer needs to analyze the interviewee in similar fashion: try to feel what this other person feels, and think as he or she thinks. Empathy allays apprehension and encourages confidence on

the part of the guest performer. The skillful interviewer does not abandon tough questions, but clothes them in concerned, knowledgeable comments about the person and the topics. For example: "Senator Javits, your concern for, and support of, the Indians in New York State is a matter of record. Senator, what caused your hardline response to the recent Indian land issue?"

The interview strategy consists of three basic steps:

1. research the issue
2. study the person
3. determine the purpose

News broadcast interviews are very brief. The seasoned reporter spends a few minutes introducing the issue and the guest. Some opening comment or question helps create rapport and establish trust. Relying on research and instinct, the interviewer follows these preliminaries with two or three quick questions designed to reveal the respondent's pertinent views on the issue. A thank-you or summary comment concludes the interview, and the camera shuts down.

Exercises

1. Assign students to locate an interview with some famous person, using the *Readers' Guide to Periodic Literature.* Ask them to take special notice of the introduction, the organization (i.e., sequence of information) the transitions, the interviewer's commentary and response, and the conclusion.
2. Have students listen to two famous talk show hosts (David Frost, Phil Donahue, William Buckley, David Hartman, etc.) and watch how they operate. What is their manner, their organizational approach, their purpose?
3. Let students try their hand at writing the questions for a "Meet the Press" interview of a person currently in the news.
4. Have the class design an imaginary interview between a person in the news and a comic strip character. Discuss the relationship between the two.
5. Assign students to select a particular person or event for an original interview, outline their purpose and approach, research necessary background information, and develop a list of questions to be asked or a topic outline guide to be followed.

Procedures

A. Assignment
   1. Students should develop an original interview, three to five minutes long. They must select a topic of broad and current interest, and find an expert in the field to inter-

view. (Role-played celebrity interviews may also be acceptable, at the instructor's discretion.)

B. Copy Hints

Students should be given the following guidelines:

1. Relate the topic to current interests.
2. Connect the speaker with the topic.
3. Ask—without notes—sharp, knowledgeable questions.
4. Avoid questions that elicit a simple "yes" or "no" response.
5. Listen with an open mind and have background information on call.
6. Create follow-up questions with the interview's single purpose and single impression in mind.
7. Stick to the topic, rejecting tangents (unless some startling new item emerges).
8. Cut in with quick comments which clarify or summarize for the audience.
9. Keep the interview informal, but aim for insight.

C. On-Camera Comments

Most advice about on-camera behavior for interviews relates directly to the crucial task of putting the interviewee at ease. Anxiety turns to confusion and communication breakdown if an inexperienced subject is not prepared for technical distractions. Whether the interview takes place in the TV studio, an office building, or on a mountain top, people should be introduced, and procedures explained *before* the cameras start to roll. Be sure to give students the following specific hints on conducting the actual interview:

1. Double-check the broadcast equipment.
2. Keep the atmosphere calm.
3. Accept responsibility for cues, timing, conclusion.
4. Make adequate introductions.
5. Be curious, resourceful, persistent.
6. Don't react—respond.
7. Display interest by a smile, a nod, an alert posture.
8. Redirect poorly answered questions.
9. Retain control by shaping and guiding the interview.
10. Become immersed in conversational exchange.
11. Conclude with courtesy to your guest and awareness of your audience.

Unit Five—Feature Report: A Month's Work in a Minute

> "Brevity is the enemy . . . The evening news of twenty-two minutes is a service for people who want briefly to see the images of what has happened in the world. But it is a disservice if it only feeds people images and does not enlarge the understanding of the phenomenon behind the images." Bill Moyers

The feature report—a descendant of documentary drama as well as the newspaper series or exposé of investigative reporting—is a kind of "hybrid." Like any hybrid, it contains elements of both its parent forms—the feature story and the report. Jules Bergman's science reports from the space launch site, and "On the Road with Charles Kuralt" represent two early examples of the feature report on network television. Since the inception of these programs, the public's desire for instant information served in a personal, palatable form has sustained the feature report.

In most hybrids, one genus predominates. This principle holds true for feature reports, since the report is a much more prominent journalistic form than the feature story. Rivers of reports flood the world daily: business reports, educational reports, financial reports, legal reports. Webster's dictionary defines a report as "an official document; a formal or official account or statement with conclusions or recommendations." Most sources agree that a report serves as an official document, involves systematic research, presents analysis of data, raises questions, and suggests results and/or offers recommendations.

Computers and communication satellite systems have revolutionized broadcast reports. What once took weeks and months of work now occurs in days, and sometimes even hours. Special assignment correspondents, operating in six or eight different parts of the globe, can conduct investigations and file reports promptly. Their research, translated into raw data, ratified by computer, and programmed for statistical analysis, confirms or negates the issue under investigation. New facts often emerge in the process of interpreting statistics.

Copywriters compile results, check for further developments of pertinent side issues, request photo or film relay, design charts, and plan airtime with the program director. Quite often, the overload of information and its multiple implications demand a series. The original plan is then expanded to three or four brief, nightly news reports. This also allows additional time to ratify facts and prepare more visual materials.

This technologically miraculous system has a few notable weaknesses:

1. Instant information exchange sometimes causes some crucial piece of data to be overlooked, which seriously affects the viewpoint of the report.

2. Machine calculation does not take into account a multiplicity of human factors involved.
3. The interpretative and selective choices necessary for broadcast increase the possibility of bias.
4. The placement of the piece in the news lineup affects audience reception and response.

Nevertheless, electronic journalism is a gallop or two ahead of the pony express!

Unquestionably, the growth of rapid transmission techniques and application of the survey and statistics formula, adopted from the social sciences, have both advanced the credibility of the feature report.

Reports concerning such topics as insurance dividends and profit margins, no matter how vital to human progress, often contain dense and boring material. The news, like all broadcast fare, needs good ratings to survive. Good ratings, in turn, require audience attention, translated as "show business."

Production directors long ago began seeking solutions to the problem of sustaining the public's interest while still presenting solidly researched reportage. Hence, the craft of changing complicated technical language into crisp everday words evolved. Many reports, nevertheless, remained lifeless. The ultimate solution did not become clear until enterprising news directors began enhancing reports by adding the single most important quality of a feature story: personal identification with the events or people involved. No specific person or program deserves credit for this idea, but Jules Bergman's space reports provide a good example of the underlying concept. All Americans felt an immense national pride in the excursions of the astronauts. Each American thrilled to the brilliance of space travel design and the personal courage of the men who landed on the moon.

Like all feature stories, these NASA reports contained the elements of curiosity, relevance, identification, emotion, and suspense. What distinguishes the feature from the factual report is the fresh angle, the emphasis on the unusual, and the "what's-that-got-to-do-with-me" aspect of the coverage.

The hybrid—the feature report—is factual, detailed, imaginative, and evocative. Though these reports are sometimes presented in a series, as previously stated, each segment should advance toward a single predominant theme. The construction and purpose of the feature report imply that a certain tone or mood should prevail. Selection of the best location, voice, and visuals is crucial. Finally, many broadcast feature reports simply summarize a body of evidence or end with a provocative question. This places the burden of responding to the data squarely upon the shoulders of the audience.

The popular demand for weather and sports information dictates the inclusion of this material in the newscast. Bob Lawson, a seasoned

ABC network affiliate news reporter, observes that the weather and the scores could be finished in two to three minutes. In fact, they typically constitute ten to fifteen minutes of news program time. Interestingly enough, their format now closely resembles an abbreviated "feature report." Snowstorms, hurricanes, volcanic eruptions, drought, and floods are all dramatic in their impact and directly affect the lives of everyone. These phenomena may be thought of as natural "movements," which provide the feature element of broadcast weather. At the same time, maps, charts, graphs, and atmospheric pressure readings provide authentic factual data. Sports news presents a parallel situation as long lists of league scores and batting averages give way to locker room interviews, contract scuffles, and stadium farewells to departing players. Once again, the appeal to audience curiosity and personal identification complements the research data and statistical analysis to form—the feature report.

Exercises

1. Arrange for the class to attend a business, science, medical, or arts report. Have each student submit a brief write-up of his or her impressions. Was the report informative? Well-delivered? Enjoyable? Discuss the positive and negative elements of the presentation in class.
2. Assign students to clip local news articles and write follow-up feature reports.
3. View a local or network feature report. Tell students to assume that the reporter who prepared the feature is going to address their class. Have class members decide what they would like to have the reporter talk about, and what questions they would ask him or her.
4. Instruct students to list five possible topics for a feature report. They should then select two of these and identify as many potential sources of information as possible.

Procedures

A. Assignment
   1. Students should write an original five-minute feature report, concentrating on the mini-documentary aspect of the format, checking the accuracy of sources and facts, and using whatever visuals are possible.

B. Copy Hints
   The feature report constitutes a real test—a mountain of material to be digested, a mixture of report and feature, and a single major revelation to be conveyed—all in a matter of minutes. Obviously, the text must be tight and the impact immediate. The

following copy hints should help students achieve these goals:

1. Intrigue the audience and set the mood in the lead.
2. Provide pertinent background details.
3. Identify and explain the fresh angle, the unique elements unearthed.
4. Synthesize research and clarify its import.
5. Accompany statistics with examples/applications.
6. Simplify complex issues with a step-by-step exposition, using diagrams or graphs.
7. Present quotes in brief interview form.
8. Use vivid, concrete imagery. (e.g., "Hustles, thefts, and betting are a way of life at Fairview.")
9. Appeal subtly to human emotion.
10. Seek audience identification.
11. Emphasize the element of discovery.
12. Build gradually to a climactic conclusion.

C. On-Camera Comments

The camera production of the feature report is complicated. The format resembles that of a mini-documentary. If the subject is long or considerably complex, the reporter should aim for a two- or three-part series. In this case, the strategy is to captivate the audience with one segment and promise more to come. The feature report often opens and/or closes with the reporters speaking on location. Much of the information that follows is voice-over, or actual dialogue by those involved in the action. Findings can be strengthened by purposeful visualization. Some possible visualization techniques are:

1. file photos of background history,
2. location shots,
3. head shots of principals involved,
4. interview shots,
5. reproduction of key documents,
6. graphic illustration of statistics, and
7. shots of people/areas affected by the report findings.

Remind students that the reporter's chief role is to use his or her voice and, if possible, natural sound effects to sustain on-the-scene urgency of tone.

Unit Six—Critical Review: "Re-creation" or Manipulation

"They wholly mistake the nature of criticism who think its business is principally to find fault. Criticism, as it was first instituted by Aristotle, was meant a standard of judging, well . . . to observe those excellencies which should delight a reasonable reader."
John Dryden

A review is an introduction, a foretaste, an initial analysis of a work of art. In his book, *Writing Themes about Literature* (1977), Edgar V. Roberts observes that "the review may be thought of as the 'first wave' of criticism, with other, more deeply considered criticism to follow later. One immediate problem of the review is therefore to keep it from becoming too hasty, too superficial."

In a highly philosophical and very detailed essay entitled *A Primer for Critics* (1968), George Boas defines "Aesthetic," "Technical," and "Utiliarian" criticism. His definitions imply that every critical review involves value judgments, and that such value judgments rest, in part, on personal standards. Boas suggests that the credible critic exercises a combination of personal taste and criteria specifically established to study the particular art form. He further insists that the word "approbation" is more accurate than "liking" or "good," in describing an art form:

> Criticism is more fruitfully employed in the field of approbation. . . . Approbation is the making explicit of the rules or forms which we find implicit in the artistry or works of art.

Stanley Kauffmann, one of the most-quoted authorities in theater and film critiques places emphasis upon "the elements of composition" in his book, *A World on Film: Criticism and Comment* (1975). In a sense, Kauffmann agrees with Boas. He concludes that an effective film (play, book, television program, etc.) depends upon the proper execution and arrangement of the component parts. Kauffmann juxtaposes established standards with the artist's right to intuitive/calculated digression from form.

Joseph Boggs identifies five common elements of criticism in *The Art of Watching Films* (1978):

director's purpose, or intent;

central idea or theme;

total emotional impact;

plot elements; and

character portrayal.

Boggs contends that analysis of these factors increases awareness and understanding. This, in turn, excites a deeper experience and leads to more valid judgments, i.e., "approbation."

Based upon this limited sampling of the countless factors involved in criticism, one conclusion is very clear: composing a provocative and credible review is an art in itself. An experienced reviewer should be well aware of three elements which are essential for any review:

1. the focus of the particular medium,
2. the established criteria for the form, and
3. the degree of audience empathy or enjoyment.

Note that even Joseph Boggs' criteria for film neglect the true focus of this medium—the moving image. Cinematography or camera action should have a major role in any valid film critique, just as style—including language, syntax, and composition—is the key to book reviews. Establishing criteria demands some serious knowledge of the basic elements which go into the play, film, or book, and the ability to discern whether or not those elements are effectively ordered and used. When and if the audience responds is relatively easy to ascertain. Determining *how* the composer and/or performer(s) of the piece managed to elicit specific audience response is the essence of a good review.

Books, plays, and films are the art forms which command the most serious attention as subjects for reviews. This preference is evidenced by the number of major publications (*New York Times, Saturday Review, Time,* etc.) employing full-time critics in these three areas. However, the numerous reviews of books, plays, and films found in local newspapers and tabloids across the country generally do not fare so well. They are often written by reporters, feature writers, or even free-lance writers with little or no background in the specific medium viewed. Call and ask your local paper what theater or film training their critic has. Most often, they refuse to answer and are unduly concerned about "who wants to know."

In an article entitled, "The Gulag of Reviewing" (1978), Karl Meyer says ". . . a few words about the state of television reviewing. It is not good. Questions of quality aside, the quantity is derisory. I know of no other form of expression in which there is greater disparity between popular availability and critical attention." A TV critic himself, Meyer decries this lack of informed appraisal of an art form commanding the interest of millions of viewers daily. Since the founding of the Television Critics Association in 1978, the industry magnates exercise a little less press control. A few strong and perceptive reviews have come from the pens of Ginny Weissman (*Chicago Tribune*), Tom Sholes (*Washington Post*), and William A. Henry III (*Boston Globe*). Numerous problems, however, still blur the picture of TV reviewing.

Television as a mass medium is not yet three decades old. Newspapers and magazines devote considerable attention to the technical improvements, profits, salaries, personnel replacement, and ratings associated with television; however, they rarely find TV programs worthy of such organized research and lengthy columns. Ratings create the illusion that the viewing public is asking for the kinds of mediocre programming it receives. Too many TV reviewers are overly conscious of the "three Ms" which control network television:

Money—high production costs

Minutes—time limitations

Measures—ratings = profits

Finally, television's overwhelming combination of imagery, sound, and intimacy makes the medium an almost unquestionable household companion, a fantasy figure, an alter ego. It is dangerous to seriously analyze or criticize a member of the household. If the object of such scrutiny did not measure up to our professed standards, we might have to evict the offender! Then to whom would we talk? Jerzy Kosinski's book, *Being There* (now a film starring Peter Sellers), provides provocative commentary on the contrast between television's mindless content and its astounding influence on American society.

Radio reviews are even more scarce than television ones, and those worth noting appear in specialized broadcast magazines and journals. Programming contributes to this neglect. News, weather, sports, and music are the sole subjects of radio broadcast, and music charts are the chief barometer. Although Arbitron Ratings determine the rise and fall of profits, there is evidently little serious effort to measure quality.

Then, a review is a preliminary critical response sparked by emotional, sensory appeal controlled by the art form based on criteria drawn from composition subject to value judgements which attest to the quality of the work.

The primary objectives of a captivating review are:

to give the audience greater understanding of the work's strengths and weaknesses,

to point out elements of the work worthy of special attention, and

to make the medium in which the work is rendered so intriguing that the audience wants to experience its art more intensely.

Alexander Pope's *Essay on Criticism* (1711) includes a rhyming couplet which contains a wise reminder for all reviewers:

'Tis hard to say, if greater want of skill
Appear in writing or in judging ill;
But of the two, less dangerous is the offense,
To tire our patience than mislead our sense.

Exercises

1. Have students check the *Reader's Guide to Periodic Literature* and look up a book review *(New York Times)*, a film review *(Saturday Review)*, and a TV review (local/national newspaper). Note the difference in style, length, and emphasis.
2. Instruct students to tune in to a popular radio or TV critic, and compare his or her presentation to the written reviews examined in Exercise #1 above. Differences in style, length, and emphasis should again be noted. Discuss which reviews have the greatest impact, and why.

Procedures

A. Assignment
   1. Students should decide which type of review they can handle best: book, film, or television. They should then select one of these and write a three- to five-minute review, using the criteria suggested.

B. Copy Hints

Provide students with the following guidelines:

1. Remember to use the work itself. Quote from the book; recreate the moving imagery of the film; choose direct characterization vignettes from the TV show.
2. Don't tell the story; instead, describe the mood and theme, and stress significant peak moments.
3. Stick to the criteria, but be creative in the arrangement and language you use.
4. Each art form has its own focal point. The book emphasizes language composition, the film cinematic composition, the TV show audiovisual composition. A model approach to each of these three types of reviews follows.

Book Review:

1. What is the author's full name?
2. What is the title of the book?
3. What is the date of publication, the place, the number of pages (if pertinent)?
4. What type of book is it (novel, biography, drama, political expose)?
5. What is the subject matter (events, characters, concepts)?
6. What is the author's purpose or intent in writing the book?
7. Are other books by the same author similar or different? In what way(s)?
8. What is the central idea or theme?
   Clues: Outline the major parts and subsections.
   Look for the unifying threads.
   Search for a key moment, a key line.
9. What are the major characteristics of the author's style?
10. What are the positions or values of the author and how do these affect the book?
11. What is the significance of the book? Does it offer an original approach, fresh insights?
12. Was the book enjoyable or not? To whom would you recommend it?

Film Review:

1. What is the title of the film?
2. Name the screenplay writer.
3. Who is the director?
4. Is the film adapted from a story or play (if pertinent)?

5. Indicate mood, manner, and means of setting (realism, satire, fantasy, symbolism, etc.).
6. How is the subject matter treated (documentary, narrative, animation)?
7. In terms of this film and other films by the same director, how would you describe his/her approach?
8. What is the filmmaker's intent and purpose?
9. How do the composition, shots, sequence, and sound carry out this purpose?
10. Are the characters and plot consistent and credible?
11. How does the filmmaker accomplish transitions?
12. When, where, and how does the cinematography move you as the viewer?
13. Is the film in color or in black and white?
14. Would you rate this film among the three best you've seen? Why?
15. Should we see this film? Why or why not?

TV Review:

1. Name the show, its sponsors, and its network.
2. Who is the prospective audience?
3. What type of show is it (talk, documentary, adventure, etc.)?
4. What is the setting?
5. Who is the key character (if applicable)?
6. Are the situations believable (ironic, ridiculous)?
7. Does the show have significance, an apparent purpose?
8. Is the show primarily intellectual, emotional, sensational, or funny?
9. Is the script clearly complemented and supported by visual images?
10. Does the sound track sustain or interfere with the show?
11. What is the time slot for this show, and why that particular time?
12. Is it a highly rated TV presentation?
13. Is it your favorite TV show? Why?
14. To whom would you recommend it?

C. On-Camera Comments

Share the following tips on presentation of the review with the students:

1. Assume a relaxed posture to deliver the review.
2. Prepare an opening transition (from the newscast) and a strong conclusion.
3. Avoid using notes; maintain audience contact.
4. Establish the camera as your audience and sustain this focus.
5. Become involved in the work of art, setting the mood through vocal tone and body language.

6. If possible, use a carefully edited scene from the film; if not, try to find an appropriate theater poster or design an original graphic. For a book review, use the book jacket and a photo of the author. For a TV show, look for magazine pictures of scenes or stars in the show.

Unit Seven—Network News: "Camera 2, Ready . . . Take 2"

> "Good evening Mr. and Mrs. America. Let's go to press."
> Walter Winchell

At this point in the TV news studio-workshop, students have been introduced to the accepted standards of news gathering and copy writing for six different broadcast formats: ads, news stories, editorials, interviews, feature reports, and critical reviews. Individual performances, monitored by the class and critiqued by the instructor, are a matter of record. The next step is to combine all the communication skills acquired thus far, by assembling an original, twenty-minute, local or network news telecast. Because this is a group project, it will also constitute an exercise in interpersonal interaction and team work.

The first consideration is format. Assume that the goal is to utilize as many reporters as possible, while still maintaining unity. Each group might choose two anchorpersons (perhaps of opposite sexes) to keep the newscast lively. Next, "around-the-world" correspondents might be selected to cover international or special events. An effective way to do this is for students to try to recall who did the most outstanding job with each individual format (editorial, interview, feature report, etc.). Ask these people to bring in typed copies of their projects, if possible. Replay video recordings of past presentations only if serious disputes arise.

The next step is to pull out all news stories, and choose the best of these. Once stories have been selected, ask the original writers to edit their copy to not more than a two-minute presentation, and turn the revised copies over to the anchorpersons. Delegate to the "anchors" the right to select those stories that will provide for lively, well-timed presentations.

Finally, the groups should determine which commercials or P.S.A.s they enjoyed and want to use. There may need to be some shifting of responsibilities at this point. For example, if Group 1 realizes that someone they assigned to do an interview previously delivered a great commercial, they might do well to rethink their team. Each newscast should use three sponsors at most, two ads, and one P.S.A.

If news teams wish, they can include a weather report, sportscast, or an editorial. Such latitude leaves ample room for creativity. Each group will need to make out a "News Team Lineup," similar to the one outlined in this chapter. Each student's full name should be listed,

along with a brief title indicator for his/her report. The exact time allotment for each report should also be indicated. Remind students that they must allow time for station identification and transitions between reports. Total clock time for each presentation is twenty minutes. The schedule is tight, and the planning must be precise.

As the "News Team Lineup" sheet specifies, teams should ideally be composed of ten members, each of whom has clearly delineated responsibilities. One way to avoid potential conflict over work division is to make each news reporter responsible for his/her own materials, photos, graphics, music, etc. Another approach is to determine the specific talents of news team members and allocate tasks accordingly. In addition to individual signs and props, such as those necessary for commercials, a few general graphics will be needed. A station logo should be designed and supported with a music bed. (Upbeat music is best.) Encourage groups to think ahead and set deadlines for completion of tasks assigned.

Each team should make a point of watching one specific newscast together on an assigned night. Team members should take notes, observing such elements as introduction, timing, transitions, placement of stories, commercials, visuals, and conclusion. Effective ideas can then be imitated and pitfalls avoided. Productions should be simple, smooth, and professional.

Once teams have completed their lineup, timing, and assignment of tasks, they will need to make out a "Technical Director's Sheet." It is, of course, the instructor's responsibility to procure an appropriate technician. If possible, representatives from each news team should talk to the technical director (T.D.) before the presentations. The T.D. must understand each group's floor plan, and must have clear, concise directions to keep the broadcast moving. Students, in turn, will need to know the parameters imposed by space and camera limitations. The "T.D. Sheet" must include time, type, visual, and audio instructions; it also helps everyone concerned to add talent names. (This chapter contains a sample "T.D. Sheet.") Copies should be made for everyone involved, including the instructor.

Somewhere in the midst of all this preparation, students will discover that working in groups creates tension. Many of the socio-psychological problems (fear, feelings of inadequacy, lack of trust, etc.) discussed in the Theory and Research section of this text will clearly manifest themselves in these group encounters. Urge students to try to work through difficulties instead of merely avoiding them. At the same time, though, remind students that the news team is a task-oriented, not therapeutic group. Recognize that some participants will contribute a great deal, while others will do only enough to "get by." If interpersonal problems become too thorny for students to handle alone, the instructor may well be forced to arbitrate. Participants should receive both a team grade and an individual grade; ideally, both should have equal importance.

Careful preparation is the key to professional production. The last part of this unit contains several forms which should help students in preparing their telecasts. Each form is only a sample; many alternative options exist in other media texts.

Once a studio performance begins, the technician is boss. Emphasize the importance of looking (appearance, including clothing) and acting (manner) professional and self-confident. Remind students to watch for cues, and to treat the camera as their audience. Urge them to relax and enjoy the whole experience—if they smile now and then, they might even enjoy the rerun! Several cable TV stations in Massachusetts and New York now telecast a weekly news program designed and produced by students. Half a dozen professionals, on local network stations, began their careers this way. Whether any students make it to the "big time" as the result of this workshop or not, their final newscasts should demonstrate clear improvement in their written and oral communication skills.

"And that's the way it is . . ." Walter Cronkite

Procedures

A. Assignment
   Issue the following instructions to students:
   Formulate groups of eight to ten people.
   Collect the best of the materials and presentations prepared and delivered throughout the semester. Revise if necessary.
   Carefully select the principal members of your news team.
   Assign roles. Distribute scripts.
   Prepare all props and graphics.
   Tape record all sound (music, natural).
   Work on simple transition lines to move show from one story to the next.
   Prepare Technical Director's Sheet. Make copies for your team and the instructor.
   Do one or two dry runs without the camera. Time rehearsals. Adjust script.
   Discuss proper attire for actual camera performance.
   Schedule on-camera performance. Tape it!

B. Production Forms (sample forms follow)
   TV News Team Lineup
   Technical Director's Sheet
   Critic's Checklist—TV News
   Studio Floor Plan

TV News Team Lineup

Anchorpersons : (2)

Ads: (2 or 3)

Interview: (2)

Feature Report: (1)

Critical Review: (1)

Weather (or Sports/Editorial): (1)

News Items

Addenda: Time and Position

Music or Sound Bed

Graphics

Props

Technical Director's Sheet

Technical Director's Sheet

Time	Type	Video	Audio	Talent
0-10"	Station I.D.	Logo: L-U-C	Music: Chuck Mangione	
10"-30"	Headlines	L.S. Anchor Team Zoom to C.U. Dawn	At the top of the news . . . The Betting Bust at Saratoga—	Eddie Dawn
30"-1:30	News—Fire	Cut to Eddie Zoom in to C.U.	. . . charred bottles stood as broken sentinels.	Eddie
1:30-1:36	Intro	Zoom out to M.S. of Anchor Team	What's at the heart of that story, Dawn?	Eddie
1:36-3:36	News—N.Y.	Zoom in to Dawn	. . . why Commissioner Dyer is still wearing that Lone Ranger mask.	Dawn
3:36-3:40	Intro	Dissolve from Dawn to Reggie	And now to the race track with Reggie Wood.	Dawn
3:40-8:40	Interview	L.S. Reggie at Saratoga Track (use Rear Screen Slide)	. . . back to Dawn and Eddie at L-U-C	Reggie
8:40-9:10	Intro	Cut to L.S. News Team	Let's hope he picks up a tip on tomorrow's daily double.	Dawn
8:40-9:10	Headlines	Zoom in to C.U. of Eddie	and yet to come . . . the great Ali.	Eddie
9:10-10:10	Commercial	Cut to M.S. of Kevin and product	. . . your gift may be in the mail now.	Kevin
		Dissolve to C.U. of Graphic	Call today. Supply is limited.	
10:10-				

(First half of twenty-minute newscast)

Critic's Checklist — TV News

1. Logo and Intro:
   - attractive design
   - appropriate sound
   - energetic opening

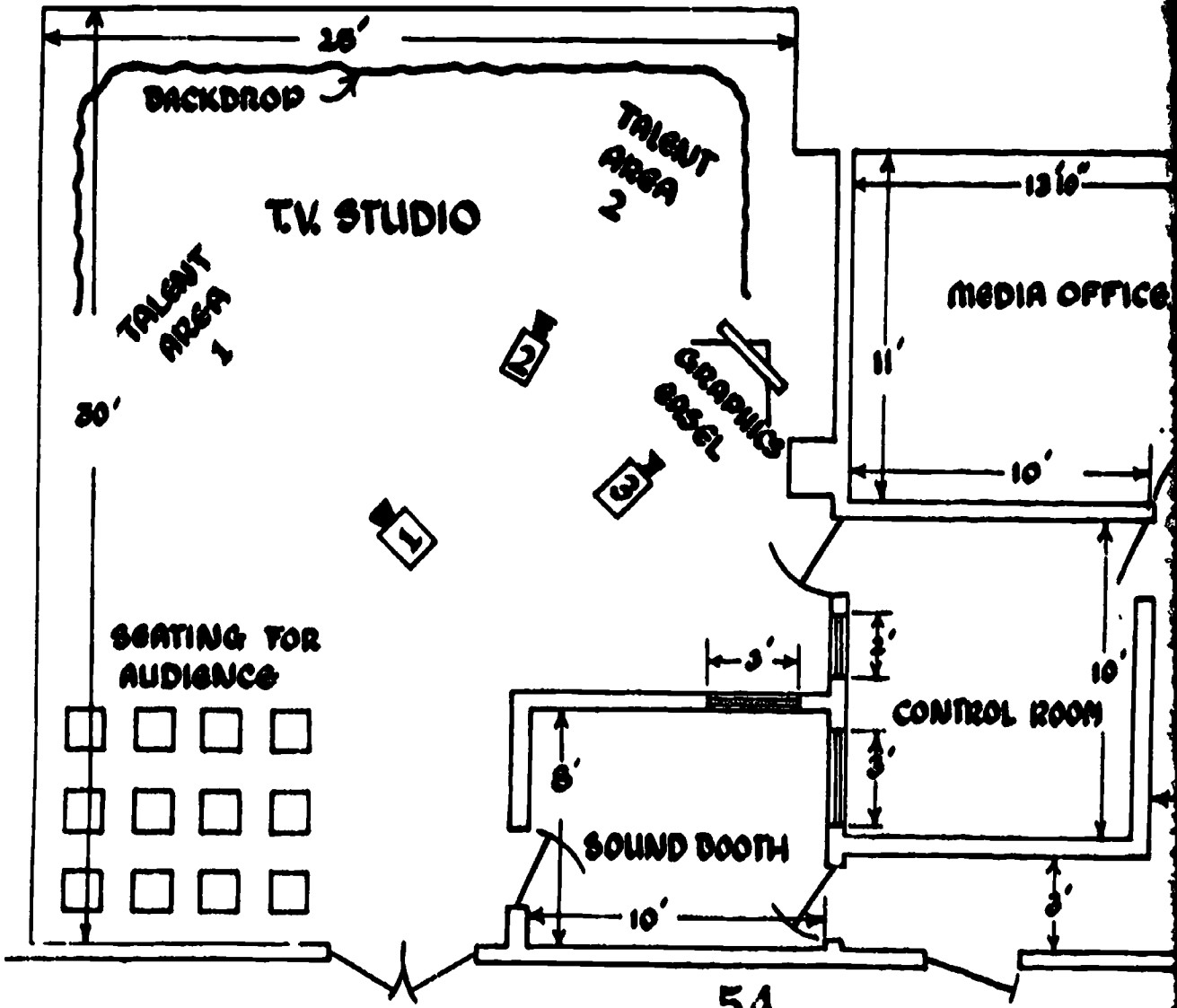
2. Transitions:
   - complement the report
   - provide credible focus
   - achieve smoothness

3. Organization of Material:
   - balance
   - contrast
   - timing
   - flow
   - interest

4. Teamwork:
   - balanced
   - unified
   - supportive

5. Individual Performance:
   - familiarity with copy
   - voice technique
   - eye contact
   - non-verbal communication

6. Staging and Graphics:
   - placement
   - design
   - clarity


25'
BACKDROP
T.V. STUDIO
TALENT AREA 2
TALENT AREA 1
30'
GRAPHICS EASEL
MEDIA OFFICE
13'6"
11'
10'
SEATING FOR AUDIENCE
3'
3'
10'
CONTROL ROOM
8'
3'
SOUND BOOTH
10'
3'

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